



# LECTURE SLIDES

## Chapter 4

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### The Beatles and the British Invasion

# The Nineteen Sixties (1)

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- The decade saw tremendous turbulence, including John F. Kennedy's election and assassination, a more forceful youth culture, and social movements that were critical of the government and traditional institutions.

African American students were particularly active in initial public acts connected to the civil rights movement during the early 1960s. Here, a group of students demand service by “sitting in” at a Woolworth's counter in Little Rock, Arkansas, in 1963.



## The Nineteen Sixties (2)

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- Issues that divided Americans included the Vietnam War and the civil rights movement:
  - The March on Washington (1963) and the passage of the Civil Rights Act (1964) were important moments in the civil rights movement, but racial tensions persisted.
  - Antiwar protesters became more vocal and organized, particularly on college campuses.

Anti-Vietnam War protesters taunt military police during a demonstration at the Pentagon in Washington, D.C., October 21, 1967. Throughout the 1960s antiwar sentiment increased, especially among students, as more and more young American soldiers died in battle.



## The Nineteen Sixties (3)

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- The feminist, environmentalist, and consumer protection movements also gained national awareness in the 1960s.
- The entertainment industry saw a number of changes as radio and television programming, as well as films, reflected shifting values.

# Introduction

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- American youth in the 1960s listened to a variety of musical styles, all of which seemed to be competing for popularity.
- The American music industry was taken by surprise when the Beatles, a band from Liverpool, England, became the next big thing and launched a fad known as the “British invasion” of American pop; the story of the British invasion has two interrelated threads:
  - The history of British pop before 1964 and British musicians’ interest in American musical styles
  - How British music affected American pop beginning in 1964

# British Pop in the Late 1950s and Early 1960s (1)

- The Music Business in the UK
  - Until 1964, American listeners thought of British music as secondary, and British artists were more likely to be successful in their home country than in the United States; on the other hand, American music and pop culture had been popular in Britain since the end of World War II.

Regarded as the most important figure in the late-1950s skiffle movement in Britain, Lonnie Donegan (on guitar) and his band blended American folk music with a traditional jazz beat. The simplicity of the songs encouraged youngsters across the UK to grab a guitar and play, much as the folk revival had done for listeners in the States in the late-1950s and early-1960s. Donegan's rendition of "Rock Island Line" was not only a hit in Britain, but also in the U.S., where it slightly antedated the folk revival.



Pictorial Press Ltd/Alamy Stock Photo

## British Pop in the Late 1950s and Early 1960s (2)

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- The Music Business in the UK (cont.)
  - Big companies controlled the music business in Britain—before 1964, there were few independent record labels and no independent radio stations.
  - Radio access was controlled by the government, which made it difficult for indie labels to get their records played on the air; rhythm and blues and country and western music—and information about these genres—were scarce.
  - There was a resurgence of American folk and jazz music, which had also been popular in the UK before World War II.
  - The UK music business faced a challenge in trying to place domestic records on the pop charts, where Americans dominated.

# British Pop in the Late 1950s and Early 1960s (3)

The most successful of the British teen idols that arose in the wake of Elvis Presley, Cliff Richard was one of Britain's top performers in the late 1950s and early 1960s. Despite his star status in the UK, Richard was not able to make much of an impact in the U.S., where there was little interest in British groups until the arrival of the Beatles. This image was used to promote the 1959 British film, *Espresso Bongo*, in which Richard plays Bongo Herbert, a young singing star who is discovered and exploited by a shady manager.



# The Beatles As Students of American Pop, 1960–1963 (1)

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- Formation and First Gigs
  - The Beatles were formed in 1957 in Liverpool, playing skiffle at first, then rock and roll in the style of American artists, such as Buddy Holly.
  - The group changed its name and lineup several times during its early years.

## The Beatles As Students of American Pop, 1960–1963 (2)

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- Hamburg and Liverpool (1960–1962)
  - The Beatles made extended trips to Hamburg, Germany, to perform, and they were also regulars at the Cavern Club in Liverpool; the band frequently played long sets, which helped them refine their skills.
  - Growing up in Liverpool gave the Beatles greater exposure to American pop music, but limited their access to the London-based music industry.
  - Brian Epstein became the group's manager; he helped the Beatles clean up their stage act, land a recording contract with EMI, and place a hit record on the UK charts.
  - By 1962, the Beatles had done what no Liverpool band had done before, which opened doors to other bands from the region.

# The Beatles As Students of American Pop, 1960–1963 (3)

Before they became worldwide stars, the Beatles regularly played the Cavern Club in their hometown of Liverpool. The top photo shows the band at the Cavern in 1961, clad in leather and with Pete Best on drums. The bottom image shows them in 1963 with Ringo Starr on drums and wearing the matching suits suggested by manager Brian Epstein.



(top): Michael Ochs Archives/Getty Images; (bottom): Keystone Press/Alamy Stock Photo

## The Beatles As Students of American Pop, 1960–1963 (4)

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- A Performance That Launched a Career
  - The Beatles stunned and delighted the audience at a local dance at the Litherland Ballroom in Liverpool on December 27.
  - That night established the group's reputation in Liverpool and was an indication of their future success.

## Beatle Influences

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- Live recordings of the Beatles from their early years demonstrate the band's influences from American rock and roll; they learned their craft in part by performing cover versions of songs popularized by artists such as Elvis Presley, Chuck Berry, and Ray Charles.

# Beatlemania, 1963–1966 (1)

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- Success in England
  - In 1963, the Beatles recorded their first album, *Please Please Me*, and toured; three more hit singles in the UK and enthusiastic fans led the British press to coin the term “Beatlemania.”
  - None of this success had any impact in America, where the Beatles’ early singles were licensed to indie labels because Capitol Records (EMI’s subsidiary) presumed that the British group would fail; Epstein arranged for the Beatles to appear on the *Ed Sullivan Show*, a move that convinced Capitol Records to release “I Want to Hold Your Hand,” which became a number-one hit in the United States.

## Beatlemania, 1963–1966 (2)

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- The American Experience
  - The band's first appearance on Ed Sullivan's show launched a run of hit records, several number-one albums, and two successful films before 1966.
  - The Beatles' last public concert took place in San Francisco in 1966, as the band dealt with the toll of constant work and controversy surrounding comments made by John Lennon.

The Beatles' first performance on the *Ed Sullivan Show*, February 9, 1964, is legendary. Millions tuned in to watch the British invasion storm the U.S. shores.



Photo by Bernard Gotfryd/Getty Images

## Beatlemania, 1963–1966 (3)

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- The Beatles' Music Develops: From Craftsmen to Artists
  - “I Want to Hold Your Hand” is a good example of how the Beatles blended a variety of American musical influences in their early recordings.
  - The music recorded by the Beatles in 1963 and 1964 can be described as more craft than art, because they relied on formulas to help them create songs from a limited number of elements.
  - The song “Tomorrow Never Knows” demonstrates how the Beatles moved toward a more artistic approach between 1964 and 1966.

## Beatlemania, 1963–1966 (4)

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- The Growing Importance of Lyrics
  - The Beatles' early lyrics typically dealt with simple teenage love, whereas later songs were more complex and unconventional; this also reflects their tendencies toward a more artistic approach.
- Developing Greater Stylistic Range
  - By 1965, the Beatles began to incorporate a wider range of musical influences; this can be heard in the variety of instruments audible in recordings from this period.

# The British Invade (1)

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- Haircuts, Accents, and Guitars
  - After the Beatles, a number of British bands appeared on American charts, many of which were modeled after either the Beatles or the Rolling Stones.
  - The term “British invasion” is generally used to describe bands that featured guitars and long-haired musicians, but these groups were musically diverse.

## The British Invade (2)

- Gerry and the Pacemakers, the Dave Clark Five, and Other Beatles-type Bands
- Gerry and the Pacemakers were nearly as popular as the Beatles in the UK, but they were never quite as successful in America; the Dave Clark Five had a number of Top 40 hits in 1964 and 1965.

During the first year of the Beatles' success, fellow Liverpudlians Gerry and the Pacemakers rivaled the Fab Four's chart success in the UK. This poster is from a June 1963 "Mersey beat" showcase concert that took place in New Brighton, just outside Liverpool. At the time, both of these groups had records in the UK Top 10.

NEMS ENTERPRISES PRESENT AT  
**NEW BRIGHTON TOWER**  
FOR ONE NIGHT ONLY 7:30 to 11:30  
**FRIDAY, JUNE 14th.**  
*"Merseyside's Greatest..."*  
**THE BEATLES**  
AND  
**GERRY and the PACEMAKERS**  
TICKETS  
**6s** \* **7s**  
IN ADVANCE AT DOOR ON NIGHT  
A BOB WOOLER PRODUCTION  
**PLUS 5 GREAT SUPPORTING GROUPS!!**  
**DON'T MISS** **FRIDAY, JUNE 28th.**  
**JET HARRIS & TONY MEEHAN**

## The British Invade (3)

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- Herman's Hermits, Freddy and the Dreamers, and the Hollies
  - Three Beatles-type bands from Manchester, England—Herman's Hermits, Freddy and the Dreamers, and the Hollies—had hits on American charts beginning in 1965.

# The Rolling Stones and the British Blues Revival (1)

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- Bad Boys, Blues, and Rhythm and Blues
  - Some British bands drew on the Chicago electric blues as opposed to pop, and projected a more rebellious image.
- Blues Enthusiasts
  - In London, a British blues revival was sparked by guitarist Alexis Korner and harmonica player Cyril Davies; many important rock musicians came up through this scene, in which members traded hard-to-find American blues records and produced cover versions of them.

## The Rolling Stones and the British Blues Revival (2)

Eric Burdon (center) stands at the microphone, with the rest of the Animals backing him. Though strongly influenced by American blues, the Animals emerged from northern England and did not play much of a role in the London blues revival scene that nurtured the Stones and the Yardbirds. Bassist Chas Chandler (left) would go on to manage Jimi Hendrix later in the 1960s.



John Drysdale/Hulton Archive/Getty Images

# The Rolling Stones and the British Blues Revival (3)

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- The Rolling Stones
  - The Rolling Stones were formed by guitarist Brian Jones to play American blues; soon, they were under management and performing weekly at the Crawdaddy Club in Richmond.

In contrast to the Beatles, who dressed in matching suits during the years following the British invasion, the Rolling Stones often sported more casual styles of dress. The group is pictured here in 1965 performing on the British television show *Thank Your Lucky Stars*.



David Redfern/Getty Images

# The Rolling Stones and the British Blues Revival (4)

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- The Rolling Stones (cont.)
  - Manager Andrew Loog Oldham negotiated an unprecedented record deal with Decca that allowed the Rolling Stones to retain ownership of their recordings, and he also began acting as the group's producer.
  - Initially, the Rolling Stones did not write their own songs, but with financial gains in mind, Oldham encouraged Mick Jagger and Keith Richards to collaborate on songwriting.
  - The Stones cultivated a “bad-boy” image that was the antithesis of the Beatles, a look that increased their appeal in the UK but may have made Americans more reluctant to accept them at first.
  - “(I Can't Get No) Satisfaction” went to number one on both American and British charts in 1965 and helped solidify a rebel image that sometimes encouraged riots at the band's shows.

# The Rolling Stones and the British Blues Revival (5)

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- The Stones and the Blues Tradition
  - The songs that Jagger and Richards wrote together reflect a greater influence from Chuck Berry or Motown than the electric blues.

# The Rolling Stones and the British Blues Revival (6)

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- The Yardbirds and Other UK Blues Revivalists
  - The Yardbirds took over for the Rolling Stones at the Crawdaddy Club; lead guitarist Eric Clapton was particularly dedicated to the blues tradition.
  - Jeff Beck became lead guitarist when Clapton, feeling that the band made too many concessions to pop music, left in 1965.
  - The Yardbirds recorded at Chess studios and at Sam Phillips's new recording studio; guitarist Jimmy Page joined the band in 1966, and when the group disbanded two years later, he formed Led Zeppelin to play the Yardbirds' remaining bookings.
  - Other blues-based bands active in London included Georgie Fame and the Blue Flames, the Graham Bond Organization, and Zoot Money's Big Roll Band.

# The Rolling Stones and the British Blues Revival (7)

This photo from January 1965 shows Keith Relf, the lead singer of the Yardbirds, with Paul Samwell-Smith and Chris Dreja (background) during a gig at Woolwich.



## The Rolling Stones and the British Blues Revival (8)

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- The Kinks and the Who: Raw Power and Ambitious Lyrics
  - Other British bands from this era such as the Kinks and the Who defy simple Beatles- and Stones-type categorization.
  - Members of the Kinks played in blues-oriented bands, but they also produced aggressive and ambitious pop music.
  - The Who did not have much influence in the United States until the late 1960s, but they had several hits in the UK and were particularly popular with youths in London's Mod subculture.
  - The Mods defined themselves by the music they listened to and the ways that they dressed and behaved.

## The Rolling Stones and the British Blues Revival (9)

Led by brothers Ray and Dave Davies, the Kinks blended elements of the Beatles and the Rolling Stones. This photo from December 1965 shows Dave Davies (left), Pete Quaife (back), Mick Avory (front), and Ray Davies (right) performing on television.



# The Rolling Stones and the British Blues Revival (10)

The Who were embraced by the British Mod movement in the mid- 1960s. This live shot from a March 1966 television shoot shows the snappy fashion so typical of Mods. Band members are (from left to right) John Entwistle, Roger Daltrey, Keith Moon, and Pete Townshend.



Michael Ochs Archives/Getty Images

# The Rolling Stones and the British Blues Revival (11)

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- Women of the British Invasion
  - Women singers found success during Beatlemania, both in the UK and, to a limited extent, the United States; Marianne Faithfull and Cilla Black were particularly successful in the UK.
  - Petula Clark and Dusty Springfield had hits that did very well in the US.

Though primarily known as a successful performer, Petula Clark wrote or co-wrote over 100 songs. While her own biggest hits as a singer were written by other songwriters, Clark's "You're The One" (co-written with Tony Hatch) went to number four on the U.S. charts for The Vogues in 1965.



Reg Lancaster/Stringer/Getty Images

# The Mop Tops Threaten the Big Wigs

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- The rise of the Beatles transformed popular music in at least two significant ways:
  - British artists were able to reclaim the pop music charts in their own country.
  - There were more opportunities for British musicians in other countries, particularly the United States.



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## **This concludes the Lecture Slide Set for Chapter 4** ***What's That Sound?*, Sixth Edition**

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